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NEW YORK, THURSDAY, DECEMBER 14, 1882.

WHOLE NO. 150.

English Bands.

E. H. TURPIN, in a recent issue of the *London Musical Standard*, makes the following caustic remarks anent the meagreness of the music performed during the summer at the numerous English popular resorts. Our own provisions in the same direction are quite ample and generous, and such bands as perform daily at Coney Island, Long Beach, &c., are far superior to anything of the kind heard in England. Mr. Turpin says:

"It may seem all too late, now the pleasant days are fast waning away, and dark winter is approaching, to talk about summer music; however, the question in view of the future deserves consideration from the retrospective point of sight. That so musical a country as England should patiently continue to be satisfied with the meagre allowance of out-door music conceded here, and contented with its generally poor quality, is a marvel not to be explained away by allowance for an unsettled climate, and by taking into account the forbearance of a long-suffering people. Even at our best supported seaside places of resort, the musical arrangements made for the thousands of visitors contributing to the support of the several towns in question, are with but very few exceptions of a mean and unsatisfactory character, while one notices abroad, even in out-of-the-way places, where no large numbers of visitors appear to swell the riches of the different towns, that regularly organized out-door performances are given nightly during the summer season, often at the expense of the town, even to the gratuitous distribution of programmes, and still more frequently by the State employment for the purpose, of high-class military bands. These bands, instead of presenting a mere handful of men blowing their hardest on a few ill-sorted instruments, chiefly treble and bass brass valve instruments, display a complete, well-balanced mass of instruments, producing a large, rich, but never vulgar, quality of tone. In several Continental cities the writer recently found such out-door orchestras, numbering from sixty to eighty men, and in one out-of-the-way city a band of exceptional excellence actually numbering one hundred players. Surely it is time rich England did something in this direction for her struggling masses. There is a charity in art we are so apt to forget here, which is no way better exemplified than in the provision for the people of out-door music. If we do not choose to call upon the State to make such a provision, a call we might fairly make if our military bands were placed upon something like a proper and dignified footing, our wealthy towns, London leading the way, might well inaugurate such an important movement, to be supported either by town rates or local subscriptions. It is to be hoped that not another summer will be allowed to slip away without earnest thought and equally earnest action in this direction, a movement our large vocal bodies as well as instrumental organizations might assist in for the benefit of a really musical and a patiently waiting population."

The Present Transition Period.

SURELY there can be no greater fascination to the mind of the striving student, who may be anxiously and feverishly bent upon rapid progress up the hill of Parnassus, than to conceive he may spare himself much time and toil by the bold resolve to throw aside such laws as involve much writing practice and careful thought. Then such a thought is flattering to that self-love and good opinion of one's own ideas which are at all times prone to arise and obstruct the path of the anxious student. As the present may be viewed as a transition epoch, when the tide of advanced musical opinions is creeping steadily over the more angular barriers of precedent and form, there is just now a special call upon the watchfulness of anyone who may not be sufficiently experienced or solidly built up in the complex art of composing music, not to mistake license for liberty. The call for this watchfulness arises indeed at quite an early period in the career of the student, even when called upon to choose whether he will prefer chromatically distorted harmonies to naturally pure diatonic progressions, and shapeless sentences

to well thought out periods. And it should be remembered that habits of indulgent freedom in the making of music are of that spendthrift nature which, resisting the study and power of tone economy, would naturally incline the student to overlook the acquirement of the subtle strength to be secured only by the persistent study of diatonic harmonies and pure, legitimate counterpoint. To tell the student not to inspect and measure the principles and effects of the advanced school, would be as absurd a course as to tell the man of business to confine his ideas and attention to the contents of his own ledger. By all means should the young composer seek to acquaint himself with what is going on in the wide domain of the art he practises. All the same, however, let him, considering the importance of his fixed impressions as regards art questions, take care to weigh and assess as far as he can the different effects produced. For instance, in the examination of ideas clothed with such harmony as may be slackly put together or overloaded with diminished and augmented chords and chromatic effects, let the student set himself the task of reharmonizing such passages in the direction of a larger employment of diatonic harmonies, in order to ascertain how far more natural effects may or may not be preferable. Then let him compare music with exaggerated outlines with other music having well-ordered proportions. Indeed, he must balance his own mind between servility and license, in order to ascertain the exact amount of freedom he may elect to work with. A little occupation upon these lines during the vacation time, when not under the immediate guidance of masters calling for the performance of regular tasks, will be found profitable and interesting to the student of musical composition. Possibly, too, a little such thought and practice will bring the student back again to his work with some confirmed impressions, wider experience, and increased strength.—*Musical Education*.

✓ Gounod's "Redemption."

THE following remarks concerning Gounod's new oratorio, "Redemption," from a recent issue of the *Musical Standard*, will be perused with interest: The second performance of the "Redemption" took place on the Friday evening. In my summary of the work, already given, there is nothing, I think, for me to correct or recall. It is not really a work that demands repeated audition, as with some, before a full grasp of the composer's intention can be arrived at. One certainly cannot exhaust all interest in the strictly musical details—the charming and manifold nuances of orchestral coloring, and so forth; but, of course, that is a different point. Apart from this, I do not think it a work likely to grow upon one with repeated hearing. If I may be allowed to turn aside a little from the work itself to the critiques of the work. I notice the strong diversity of opinion with regard to its importance as a work of high art; and it was somewhat amazing to notice also the gentle veerings of those critics who had taken up exceptionally extreme opinions with regard to the work, and who, in the meantime (between the two performances), had opportunity to compare their impressions with those of their fellow-writers. Those on Wednesday who had hailed the work as the greatest produced "since the 'Elijah,'" became on Friday evening somewhat sensible of its many "weaknesses;" while those, with the critic of the *Standard*, who had taken up strongly adverse positions in reference to it (finding, possibly, themselves too much in the minority), discovered that the work was "not such a trumpery thing after all." *Le juste milieu* is the thing to be observed in this case, as in most others. Taken altogether, on high ground, it is a disappointing oratorio; musically, it is one of the most interesting works of modern times. For me, personally, the "monotone" element, so much complained of, at present is not the least charming part of the work. It is claimed by a great many that Gounod has here established a new form of oratorio. I altogether fail to see this. The music is original and distinct from that in other works of the same class, in just the same way that "Faust" is distinctly original compared with other operas. "Redemption" no more opens a new line of oratorio than "Faust" makes any new departure

in the region of the musical drama. All the formal principles involved in this work can be seen exhibited in the chief oratorios from Bach's "Passion Musik" downward. But they who have passed this judgment have contented themselves with the mere enunciation of the dictum; they have not made sufficiently clear in what the presumed originality resides. Gounod's manner certainly is so different to that of other composers (except imitators), both preceding and contemporary, that little result can be arrived at by comparisons with Mendelssohn's oratorio—not to go back to composers still more remote. Though people can hardly be deterred from making these comparisons, I certainly agree with those who protest against the inevitable reference to the "Elijah," "Messiah," and certain others, whenever a new work belonging to their department is produced. Though, as I have said, the formal character of the new work of Gounod does not show it to differ very greatly from the long-established type of oratorio, I certainly consider the modern spirit and musical idiosyncrasy of Gounod prevents any satisfactory result in instituting comparisons of this kind. If the form of the new work is so novel, surely composers may avail themselves of the new lines laid out for them. But I do not see what they can lay hold of in this way, unless they copy Gounod's style—his lyrical embellishment of the narrative monotone, alternating with the arioso—his employment of hymns and chorales, of the simplest structure, in the place of choral movements of more profound and scientific writing. As for the graphic dramatic treatment of the sacred story, Gounod's oratorio differs herein simply in degree and not in kind; it did not remain for Gounod to treat the subject dramatically, although the latent scruples as to the dramatic delineation of that portion of Scripture connected directly with our Lord's doings, he may be credited with having successfully removed. To say that the "Redemption" is the greatest work since "Elijah," is to say little; the same was said of Benedict's "St. Peter," among others; but where is "St. Peter" now?

Wagner and Liszt.

RICHARD WAGNER has for some years been engaged in writing his autobiography. The work is intended only for the eyes of his family and a few very intimate friends. About ten copies of the three first volumes were published, and the fourth volume was entrusted to a friend of the house, who had it printed during Wagner's stay in Italy. The *Allgemeine Deutsche Musik-Zeitung* hears that Wagner is at present dictating the continuation of this work to his wife in his leisure moments. An autobiography of Liszt spoken of by different journals appears to have no existence. An inquiry on this subject was answered by Liszt himself in the following words: "Up to the present I have not yet attempted a regularly continued autobiography. More than once publishers have desired me to write memoirs, but I declined with the excuse that I found it more than sufficient to live my life without transferring it to paper." The above-mentioned journal states that old standing members of the Bayreuth Patron's Union have the privilege for a subscription of 20 marks to the *Bayreuther Blätter* of a seat at the "Parsifal" performances next year. New members can pay a subscription of 8 marks to the paper, but are charged the usual price of 30 marks for a seat. However, the editor assures his subscribers that early applicants will have the best places possible.

...The second public rehearsal and concert of the Symphony Society will take place at the Academy of Music on Friday afternoon and Saturday evening next, respectively, under the direction of Dr. Damrosch. The programme is of great interest, and includes the following orchestral works, viz.: 1. Symphony No. 3 in E (first time), composed for and dedicated to the Symphony Society by Max Bruch; 2. Serenade for string orchestra (with violoncello obligato by Emil Schenck), by Volkmann; and, 3. for the first time, a morceau symphonique, "La Russie," by Rubinstein. Minnie Hawk will be the solo artiste, and will sing an aria from Weber's "Der Freischütz," Liszt's song "Mignon," and an Italian aria by Lotti.

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A GERMAN piano maker named Heise, is successfully manufacturing vertical pianofortes. These pianos are noted for having a complete pedal key-board, and thus serve as preparatory instruments for the study of the organ. This fact tends to prove that Germany is waking up to the fact that at the present time modern energy and push are necessary to keep well to the front.

THE Society of Arts, London, will shortly after Christmas be edified by a lecture on the "History of the Pianoforte," which is to be delivered by A. J. Hipkins, who will speak of it from its technical side. There is no one more capable of setting forth the subject in an interesting and intelligent light than Mr. Hipkins, and the report of his lecture will be read with deep attention everywhere.

AN English critic avers with some confidence that the production of an absolute novelty in London itself is attended with ten times as much difficulty as in the country. Thus he insists that the provincial festivals are to be highly prized. This opinion is, no doubt, based upon facts, and serves to prove that the chief art centres are not best suited for the development of young and unknown composers.

THE English law concerning hired goods seems to be the same as our own. An innocent purchaser of a piano from a person who has hired it has no legal claim to the instrument from the moment that the manufacturer or the agent owning it has proved his prior claim. Thus it behooves all who contemplate buying a piano or organ to be extremely careful from whom the purchase is made; otherwise they may suffer for their carelessness.

AMERICAN organs are being sold in London by those firms which deal in them in large quantities. It is a phase of the music business that rarely suffers from dullness, as the demand for our instruments is brisk and steady. It is doubtful whether the most sanguine American manufacturer thought it possible for so large a trade to be developed so soon in the heart of the British metropolis. But events have proved how much our goods have met English taste.

SUNDAY evening concerts and entertainments are increasing, or were until the penal code was enforced on the first of the month. It is hard to conceive why the public should be deprived of all kinds of amusement on Sunday night, when such amusement is in no way demoralizing. There are those, however, whose training or natural temperament leads them to condemn everything that is done on Sunday that is not of a religious character. The benefit to be derived from the enforcement of such narrow views has never been plainly set forth, and of the results obtainable none have been shown. Sunday concerts should really be encouraged, so long as they are free from anything that has a tendency to de-

grade. Music, no less than lectures and sermons, should elevate the mind, and undoubtedly does so.

THE workmen employed in the Berlin piano manufactories have started among themselves an association called the Berliner Handwerker Verein. Recently this association gave its first concert, and had, among other artists, to perform at it Professor Joachim, whose violin performance was a very memorable one. No doubt, a society of this kind will help forward the general interests of those whom it is intended to benefit.

AS was remarked in the COURIER a week or two ago, when the vespers to "Parsifal" was performed, that the tempo at which it was taken seemed slow, so also in London the same mention has been made of it. Some persisted in saying that Mr. Manns, of the Crystal Palace, took the prelude too slow, while others as confidently asserted that he had it played too fast. It will be perceived by this that the memories of those who actually attended Bayreuth were at fault. A metronome mark is always trustworthy.

AT last the novel has been seized upon by a German piano manufacturer to advertise his instruments. The following sentence is quoted in a circular gotten up to advertise the Blüthner piano: "I think my idea of heaven would be a place in which Bülow and Joachim played Beethoven, alternating with some others, all day long, and where a tuneful choir sang Schubert's and Rubinstein's songs to the accompaniment of a Blüthner pianoforte." Our excellent contemporary, the *London and Provincial Music Trades Review*, remarks: "There seems something incongruous between Von Bülow's piano-playing and Paradise." In all truth there is.

ALTHOUGH critics are not so often criticised as they criticise others, it frequently falls to their lot to be plainly referred to when they essay what they have so ungenerously pulled others down for attempting. Not that criticism of a certain kind is not needed or even helpful, for when a kindly feeling prevails between the critic and the criticised, much good may be accomplished by what is written. It is only in the case of those who write with malice prepense, or who fail to recognize another's worth, to whom censure can justly be meted out. Such critics have forgotten the first requisite of criticism in that it should be helpful as well as corrective. Of course, there is hardly anything that can reach or soften a deep and pervading self-conceit, which is too much like a rhinoceros skin.

FROM indications it would appear that during the present season the New York musical public will spend an unusually large sum on concerts, operas, &c. The opera season, so far, has been financially successful, while for the future there seems to be no cause for fear. The Philharmonic Society's concerts have been patronized in the most liberal manner, so far, and other important concerts (aside from those in which Nilsson appeared) have not lacked for large and appreciative audiences. Altogether, if the season keeps on and ends as brilliantly as it has begun there will be little cause for complaint, and music will have distanced the drama with regard to the money that will have been spent upon it. The love for good works is increasing in this city, and the announcement now of an important novelty is sufficient to draw a large audience. So much for the progressive musical taste of New York.

.... "La Bonne Aventure," an operetta by Emile de Najac and Henri Bocage, and music by Emile Jonas, was produced at the Renaissance Theatre, Paris, on Friday evening, November 3. The scene is laid in Cadiz. Bianca is a young dancer, who, with her aunt, Beppa, earns a livelihood by dancing fandangoes in the street. She is affianced to a toreador named Tabio. Unfortunately for the lovers, Bianca pretends to read the hand of Tabio and to predict for him a large fortune and a great princess for a wife. This turns the head of Tabio, who, though a brave and skillful bullfighter, is but a fool after all. He allows a little Andalusian girl, the Signora Carmen, to persuade him that she is the princess of whom he dreams and that her uncle, the smuggler Ramirez, is the ex-Emperor of Morocco. To complicate matters still more it is discovered that Tabio is the natural son of a great lady, who died leaving him heir to a large fortune. Ramirez, who knew the lady, believes himself to be the father of Tabio, and a spendthrift gentleman named Rocard is equally convinced that he himself has the honor of his paternity. In the end Tabio abandons Carmen and returns to Bianca, whom he marries. Taken as a whole the partition is pretty and exhibits evidence of originality and taste. The interpretation, with one or two exceptions, lacked strength. The piece is beautifully mounted, and, although the result of the first performance was not all that could be desired, it is not improbable that the work is destined to have a fair run.—*Herald*.

Organ Notes.

[Correspondence from organists for this department will be acceptable; brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

.... A new, and as might be expected, finely finished organ by Cavaillé-Col, of Paris, has been placed in the Cathedral at Para, Brazil.

.... W. T. Best has given an organ recital at the Bow and Bromley Institute, London. It was his first appearance since his recent illness, and his reception was, of course, enthusiastic.

.... George E. Whiting, of the Cincinnati College of Music, is now giving his semi-weekly organ concerts in the Music Hall of that city. The audiences are distressingly small, and go to prove how little the king of instruments is cared for or appreciated.

.... The fifth and last organ recital of John White, in Chickering Hall, was given on last Monday, the 11th. The performer first gave Bach's Fugue in A major, and was quite successful in its interpretation. It is in the strict school that Mr. White excels, a virtue that is not common to every solo organist of the present age. Saint-Saëns' "Fantaisie" in E flat followed, a piece of some interest, and quite well delivered by the player. Reubke's great organ sonata, on the 94th Psalm, has been played by Mr. White several times in the city, and always with excellent effect. It is a work of great difficulty, although its musical worth is variously estimated. The concert closed with a rendering of Handel's "Concerto" in D. A vocalist added variety to the recital.

.... Frederick Archer's second organ recital was given in Chickering Hall on last Friday afternoon, December 8. The German and Dutch schools were represented and illustrated. The vocalists who sang were Mrs. Osgood and George Werrenrath. The organ selections were "Fantaisie and Fugue," Buxtehude; "Trio," J. S. Bach; Bourrée in F, Handel; Fugue in G, J. L. Krebs; Canon in A flat, from opus 56, Schumann (a piece originally written for pedal flugel); Sonata in D minor, J. Van Eyken; Berceuse, H. T. Kufferath; Prayer and Barcarolle ("L'Etoile du Nord"), Meyerbeer, and the overture to "Poet and Peasant," Suppé. The remarks were on the rise and progress of organ building in Germany and Holland, the Bernan organ, the Silbermanns, Abbe Vögler, the Haarlem organ, modern German organs, early composers, Buxtehude, J. S. Bach, Handel, Krebs and his immediate successors, living composers of note, organists, science versus art, and orchestral organ playing. Mr. Archer plays quite well.

.... The recent appearance of W. T. Best, at the Bow and Bromley Institute, in London, is thus referred to by the *Musical Standard*: "It is needless to say how enthusiastically W. T. Best was received here upon his welcome re-appearance after a long absence, partly occasioned by the serious illness, everyone is thankful to note, he has fully recovered from; and it was a matter of gain and interest, which, added to the attraction of his reappearance, that he could be heard on the reconstructed organ to even greater advantage than heretofore. The programme was remarkable for the introduction of certain specimens of organ music, more or less striking, by living French and Italian writers. W. T. Best has done enormous good to the art of organ playing in England; and, remembering that the exercise of his great powers has ever been to our advantage employed in the introduction of Continental music for the instrument, we, the English lovers of organ music, as receivers of such gain, would gladly ask for more, begging Mr. Best to do the same good service for English organ music by living artists of the instrument by giving us specimens of the works of the Rev. F. G. Ouseley, R. P. Stewart, E. J. Hopkins, C. E. Stephens, Dr. Gladstone, &c., all of which are quite as good in their way as the Continental music which Mr. Best willingly gives to thankful receivers. It is, of course, impossible that so distinguished a man and so great an artist as Mr. Best is could suffer from the pride of isolation, or could be afflicted, as ordinary mortals are, with such peevish vanity as would disincline him to recognize the labors of those who are, as distinguished performers, working in the same field as himself. Mr. Best is, on the contrary, a man of very large discrimination, and is actuated by such generous impulses as are naturally possessed by all truly great artists; so there is every hope that Mr. Best will not neglect this—a crowning labor of his artistic executive career, but will exercise his great powers and generous solicitude in behalf of his art and brother artists by doing for English writers at home what he has done so well and so often for foreigners, with no better claims to the honor of such performance than those possessed by his overlooked compatriots. The crowded audience were first called upon to listen to an organ sonata in C sharp minor by Signor Perelli, professor at the Regio Conservatorio de Musica, Milan. This is an elaborate and somewhat overwrought work, having, however, numerous musicianly points of much interest. An "Andante Cantabile," by M. Omer Guiraud, of Toulouse, an expressive and artistic movement, gave much pleasure and received great applause. Mr. Best played his own Introduction and Fugue in A minor. The superb rendering of Smart's fine Andante in G and Bach's G minor Fugue (without Prelude) also secured deservedly great applause. A Scherzo Symphonique by M. Guilman completed the organ pieces given.

Chicago Musical Items.

CHICAGO, December 4, 1882.

THE Damrosch concert of last week was looked forward to with much interest by musical people here, who were desirous of seeing what could be done by a man of whom so much has been said. It is certain that the result of the performances was rather disappointing, and the playing of the orchestra did not equal some that has been heard here in the past. Too much attention to pianissimo effects cannot but have an influence in impairing both the spirit and power of the necessary fortissimos, and even in the softer passages there was a lack of a certain resonance and virility of tone which should have been a characteristic of some of the works at least. There were only three horns, the place of the fourth being supplied by a trombone, whose different quality of tone was observable; and further, the orchestra was without a harp, the absence of which was much to be regretted, especially in Liszt's "Les Preludes," the score of which requires one, and in consequence of which some very characteristic effects were lost. There was still much to commend in the playing of the orchestra; but Dr. Damrosch, should he visit us again, will, we trust, be better equipped. Under the existing circumstances, he labored under many disadvantages.

Mr. Seeböck gave a piano recital, at which his Quintet in G minor, for piano and strings, was performed. It emphasized the excellent impression which it made on its first presentation. It is Schumanesque in style and treatment, and well written throughout. Messrs. Winkler, Rosenbecker, Fehl and Allen played the string parts very satisfactorily.

A very enjoyable Musicales was given last Friday evening by Dr. and Mrs. Lewis at their residence. The musical part of the entertainment was given by Mrs. Louis Huck, Mrs. Johnson, Mrs. Rice, Amy Fay, Fannie Root, and Messrs. Wolfsohn, Frank Root and Eicheim, after which an elegant repast was served.

Grace Hiltz Gleason is expected in this city next week. She arrived in New York by the Adriatic, of the White Star Line, on Friday, and after spending a few days in the East, will return to Chicago. She has been for a year past prosecuting her musical studies in Paris with Mesdames Viardot-Garcia and La Grange, and Signor Sbriglia. Her first appearance here will be at the second of the Heimendahl Symphony Concerts, December 19. She sang several times in Paris with marked success.

The first day's sale of tickets to the Nilsson concert brought in \$3,000.

Johnson & Son, of Westfield, Mass., have just placed in the First Baptist Church the thirty-ninth organ which they have built for Chicago alone. It is one of the largest in the city, and is certainly, in perfection of voicing and balance of tone, one of the finest instruments in this country.

The Chicago Music Company has just published a charming song, by Professor James Gill of this city. A peculiar feature is a second accompaniment printed below the first, being a transposition into a lower key, for use with low voices.

The Beethoven Society will give Verdi's "Requiem," December 12. The Mozart Society will give its second concert December 18, at which Myron W. Whiting will appear.

Clara Louise Kellogg sings here on the 14th. The Sunday evening musical services at Central Music Hall will begin on December 10. Professor Swing will speak at the first of these.

FREDERIC GRANT GLEASON.

Music and Drama in Detroit.

DETROIT, Mich., December 4, 1882.

It was a happy thought of Dr. Damrosch to give with his orchestra a series of concerts in the "provinces," where heretofore Theodore Thomas has reigned supreme. To be sure, this excellent and refined musician has not captured Chicago, but in that great city refined plants have no value unless heralded by a blast of trumpets and mammoth announcements, which were entirely neglected by the doctor's Toledo manager. However, sufficient financial success has crowned that gentleman's efforts, and the artistic success of the concerts here as well as elsewhere has been so great that the undertaking will possibly become a permanent one, to the benefit of the cause of music generally.

There is no need of my expatiating on Dr. Damrosch's great ability as conductor; suffice to say that he gave excellent readings of the several pieces played at Music Hall on the evening of November 28. The constitution of the band is not wholly perfect, but, being composed of good material, the doctor should soon bring them all to perfect submission. Aside from the "Leonora" overture, No. 3 (Beethoven), "Norwegian Melody" by Grieg, and "Valse," by Tchaikowski, both for string orchestra, Liszt's "Les Preludes" and the "Rackoczy March" by Berlioz, two interesting novelties were on the programme; one, F. H. Cowen's "Scandinavian Symphony," in four movements, beginning with an allegro, carefully designed and artistically carried out; the adagio which follows and which is a very original portion of the composition, as well as the scherzo, are both good, while the finale appears a little overelaborated, if not diffuse; the other was the prelude from "Parsifal," through which once more Wagner demonstrated that in the art of orchestration he has not grown old, for it is developed in the entire work into absolute magic, and one can watch every changing mood with which he conjures up the most wonderful effects of sound in endlessly varied gradations of light and shade. Like every-

thing else that Wagner has written, the music to "Parsifal" has its special characteristic, and while in "Tristan" it was intense passion, in the "Meistersinger" a genial mediævalism, in the "Ring," a wild, heathen savageness, in "Parsifal" it is a holy and solemn grief, which reminds us constantly of the Divine Tragedy of Calvary. The short orchestral prelude that was listened to with profound attention, I found containing merely several principal motives that appear in the work, especially the "blessing" motive, used in the Sacramental "Grail" scene; next the motive of the "Holy Grail" itself, announced by the brass, and a hymn-like song of faith given out by wood-wind and afterward taken up by strings and brass in turn. Mlle. Martinez supplied two vocal selections from Puccini and Gounod; she exhibited a well worn-out voice, some skill in handling the same, and much grace in refusing to gratify the encore fiend, which helped to make up the very large audience present.

I read not long ago that this is an age of ridicule, and we know it to be a time of vulgarity. The seeds sown deliberately for years past in the low variety halls have blown over the boundary, and are cropping up in the theatre; not only in the theatre, but everywhere, for we see it in flashy dress, in impertinent servants, in a studied want of respect toward woman; all principles of purity and honor are laughed to scorn. The husband is applauded for deceiving his wife; a child is thought a fine creature who neglects to speak the truth; the sin is considered as cleverness when it is not found out, and there is scarcely a form of vulgarity which has not been encouraged by the unchecked license that has invaded the stage, and from there our households. The stage is either a very good teacher or a very bad friend; I am sorry to record that it proved itself in this city a bad friend during the previous week, when dense crowds were attracted to one of our theatres to witness a piece of abomination called "Jesse James."

For this entire week Mme. Geistering, supported by a well-drilled company, comprising some excellent voices, has been occupying the Detroit, singing every evening and at matinées on Thursday and Saturday. The operas presented were "Donna Juanita," "Die Trompette," "La Belle Galathea," "Light Cavalry," "Pariser Leben," "Boccaccio," and "Die Fledermans." Aside from Mme. Geistering, who is a great artiste in every respect, though greatly overworked, Emma Seebold, Fräulein Schatz, Adolph Link, Frau Habrick, Herr Schmidt, and in fact, all the *personelle* added to the intense enjoyment of the large audiences that gathered nightly, beaming with satisfaction at the thorough and artistic manner in which everything was done. Manager Amberg knows what pleases the public, and with such an excellent company and his genial manners commands the respect of everyone.

Five-act plays to be successful nowadays must be very good, and while some may say that this condition has always existed, of late years, pieces in three acts have been the fashion. It was therefore a great compliment to Mlle. Rhéa, the actress, and to Messrs. Scribe et Legouvé, authors of that splendid drama "Adrienne Lecouvreur," when an unusually large audience—the essence of Detroit's fashion and beauty—gathered last Wednesday evening at Whitney's, to see her powerful impersonation of the leading character in that play; equally large and fashionable audiences have filled that cosy theatre, to see her in "Romeo and Juliet," "Unequal Match" and in "Ingomar," and fairly packing the house from pit to dome at both performances ("Camille" and "Much Ado") on Thanksgiving day; in fact the crowd was so great, that after removing the orchestra, and filling the boxes to their utmost capacity, standing room was not obtainable—yet the audience at the matinée, numbering nearly two thousand, was out of the house in exactly three minutes and a half, which speaks more for the excellent arrangements of Whitney's Opera House, than any amount of certificates from fire commissioners. It is needless to say that Mlle. Rhéa is a great actress of immense experience, swaying her listeners like a breath of air that moves the reed till it bends its head, and moans deep sighs of anguish, or leaps with joy when the spring of gladness is touched. Her impersonation of *Juliet*, in her maidenhood, is altogether charming; and in the whole of the fifth act in "Adrienne" her rare gift of delineating the strongest passions of human nature, without having recourse to exaggeration, is shown in full perfection. Excepting C. A. McManus, the company supporting Mlle. Rhéa is not very strong, but the work is done uniformly well.

A visit to the extensive establishment of F. J. Schwankovsky & Co., at 23 Monroe street, reveals the fact that that estimable firm is not a whit behind its older predecessors, Weiss or Whitney. Mr. Schwankovsky, who attends personally to all their customers, is an affable gentleman well versed in the demands of the trade and consequently carrying an extensive stock of the best Foreign and American publications, also a number of fine instruments from the factories of Sohmer & Co., Lindeman & Sons, and Vose & Sons. In organs, the Peloubet & Co., and the "Standard," find a ready sale as well as a goodly number of the smaller musical instruments of which the firm have a good and complete stock. ***

The Leeds Philharmonic Society has recently produced a new cantata, called "Eudora," an adaptation of Mrs. Heman's poem, "The Bride of the Greek Isle." It is the composition of a Leeds musician, named Dr. Creser. It met with a good reception.

Notes and Actions.

...E. S. Miller, Hagarstown, Md., handles largely the Estey organ.

...Ernst Gabler is steadily recovering and is now attending to business.

...Harry West, organ manufacturer, Chatham, Ont., is closing out.

...A. V. Hill, dealer in music, &c., Lowell, Mass., has moved to Lynn.

...J. H. Siegel, piano manufacturer, New York city, has given a chattel mortgage for \$740.

...Joseph A. Salick, dealer in musical instruments, Appleton, Wis., has made an assignment.

...J. & C. Fischer have orders for twenty mahogany pianos, which are to be delivered before spring.

Mellor, Hoene & Henrichs, Pittsburg, Pa., have taken the agency of Behr Brothers & Co.'s pianos.

...Edward Behr, of Behr Brothers & Co., made a flying trip to Boston last week in the interest of the firm.

...H. E. H. Benedict, a popular Brooklyn pianist, has written a communication to Sohmer & Co. in which is contained a flattering testimonial of their pianos.

...A. G. Smiley, Pottsville, Pa., denies the statement that he has been appointed agent of the Carpenter organ. He also states that he was never requested to act as such.

...Stultz & Bauer, although only a few months in business, have a demand for more pianos than they can supply. They are fast establishing agents, and are weekly increasing their facilities.

...Three of Sohmer & Co.'s grands were used one night last week at concerts in the following named places: Odd Fellows' Hall, Hoboken; Brooklyn Music Hall and Bedford Avenue Church.

...F. Connor's instruments are meeting with great favor. They are said to be very durable and to have an elegant tone. Of all the young piano manufacturers, Mr. Connor is the most noteworthy for enterprise and ability.

...Ernst Gabler has shipped a great many more pianos this year than in any like space of time. He has recently received a large number of orders from Venezuela and other parts of South America. The demand at present exceeds the supply.

...The Music Committee of the German Liederkreis purchased, last week, one of Behr Brothers & Co.'s upright grands, with patent cylinder top. The selection of this instrument by the committee is highly complimentary to this young but enterprising firm.

...Strauch Brothers are doing an immense business. Wherever their products are used they are highly appreciated. Orders are pouring in from almost every factory in the United States and Canada, and the facilities of the firm are taxed to their utmost to fill them in time.

...The Ithaca Organ Company manufactures only one style of piano, the upright. These are all furnished with the patent duplex arrangement, and are in every way a satisfactory instrument. The company continues to have a great demand for its organs, most of them, however, going West.

...Albert Koeplin, aged 22, of No. 436 West Forty-second street, this city, wrote an anonymous letter to Henry Reuter, a piano maker, of No. 454 West Forty-fifth street, making serious charges against his wife, and Justice Power, in the Yorkville Police Court, last Thursday, held him in \$300 bail for trial.

...Mathushek & Kinkeldey recently brought out several new styles of uprights in which an improvement in connection with the strings and sounding board is claimed. This firm intends to soon launch out largely and with that view it has placed a considerable order with B. N. Smith for cases. The factory is located in 129th street, between Second and Third avenues.

...At the American Institute Fair, which closed on Saturday, the Sterling Organ Company and Jardine & Son were awarded medals of "superiority" for organs. Medals of Excellence were awarded to the Ithaca Piano and Organ Company for pianofortes, and to the American Pianoforte Action Company for pianoforte actions. Diplomas were awarded to the following-named firms for the articles specified; Horace Waters & Co., organ; J. G. Goldsmith, organs; Ithaca Organ & Piano Company, organs; J. G. Goldsmith, pianos; Horace Waters & Co., pianos; Augustus Baus, pianoforte; Wm. A. Pond & Co., musical instruments; Autophone Company, musical autophone.

...The Sterling Organ Company's new Imperial is meeting with an immense sale. The following is advanced in its favor by the firm: "This royally magnificent design, partaking somewhat of the composite order, is of a character widely differing from any yet offered to the public. One of its distinguishing features are the ebon panels, sculptured in fanciful designs in *basso relievo*—the startling clearness of outline and delicacy of carving imparting to this rare decoration an air of refined elegance and artistic beauty quite recherché. The ornamented pilasters crowned by Tuscan capitals; the graceful columns supporting carved volutes; the flanking buttresses which add to the massiveness and solidity of the structure; the elaborate carving and studied ornamentation of the minor details of the design—all unmistakably award to this imposing style the palm of superiority, due only to the product of a rare æsthetic culture, supplemented by a thorough practical knowledge and keen insight into the popular demand. The case is of solid black walnut, firmly constructed; the finish of a satin-

like sheen; the action of our improved pattern; while it is hardly necessary to add that the tone will be of that same high standard which in the past has been our pride to maintain."

.... Among the visiting members of the trade to the city during the week were E. G. Zerrington, Norwich, Conn.; Mr. Hoene, of Mellor, Hoene & Henrichs, Pittsburg, Pa.; S. Tower, Cambridgeport, Mass.; Mr. Smith, of White, Smith & Co., Boston, George W. Lyon, of Lyon & Healy, Chicago; Mr. Schreiner, Lancaster, Pa.; W. H. Woodhull, Riverhead, L. I.; R. S. Frary, West Winstead, Conn.; T. S. Arnold, West Winfield, N. Y.; Wood T. Ogden, Middletown, N. Y.; George H. Taylor, Gloversville, N. Y.; G. B. Miller, Rochester, N. Y.; C. C. Convers, Burdett Organ Company, Erie, Pa.; C. W. Hinkel, Warsaw, Ill.; E. S. Miller, Hagarstown, Md.; A. M. Devereaux, Bangor, Me.; S. S. Hockett, Wilmington, Ohio; J. F. Chafin, Fitchburg, Mass.

The Artistic World.

—Lillian Russell was quite unwell last week.

—Emma Thursby will sing at the Thomas concert which will take place in Philadelphia on January 27.

—Miss Martinez has produced a good impression wherever she has appeared with Dr. Damrosch and his orchestra.

—To-day Mr. Remmertz sings in the "Messiah" in Philadelphia. The work is interpreted by the Cecilian Society.

—Mrs. Osgood seems to be taking an excellent position as a concert and oratorio singer. She always commands careful attention.

—Henrietta Beebe has been unwell, but is now greatly improved. As a ballad singer she scarcely has an equal, and certainly no superior.

—Mr. Boekelmann, as a pianist, has considerable talent, and his editorship of some of Schumann's works proves him to be also a sound musician.

—Last week Adelina Patti was invested with the order of Kapiolani by the Chamberlain of His Majesty Kalakaua, King of the Hawaiian Islands.

—Minnie Hauk has again come into prominence. Her appearances in the city and suburbs have been very successful, and prove her great popularity.

—Emma Cranch has been singing in Cincinnati. As a vocalist she has achieved a reputation that may truly be called extended. Her voice charms the listener as well as her unaffected style.

—Carl Zerrahn's reputation as a conductor is growing. His readings of old masterpieces are always careful and refined. His position has been gained by hard and faithful work and unmistakable talent.

—Mrs. Humphrey-Allen deserves a wider fame than she now enjoys. She has dramatic fire in conjunction with a polished style. She recently had a success at a Boston Philharmonic Society concert.

—Mr. Sherwood has achieved much success by his piano playing at the Academy of Fine Arts' Hall, Philadelphia. His artistic claims are generally conceded, as he displays great execution with a fine conception of the classical works he undertakes to interpret.

—Mr. Baermann's performance of Mr. Henschel's new manuscript piano concert in Boston quite recently, was notable for its brilliancy and general effectiveness. His playing is of a high order and leaves little to be desired.

—Clara Louise Kellogg pleases the masses everywhere, but critics who care to speak the truth say that her voice is not what it used to be, and that it would be well for her reputation if she should leave the stage before her former admirers get tired of her.

ABROAD.

—Herr von Flotow, the well-known composer of operas, has become blind from cataract of the eye.

—The Vienna papers say that the Emperor of Austria has given to Pauline Lucca the Gold Cross of Merit.

—Edouard G. J. Gregoir is about to issue a large and comprehensive life of Grétry, in a volume of some 500 pages.

—M. Marsick is at present on a professional tour through Germany, and has brought out a new violin concerto by Jules Ten Brink.

—The Duke of Nassau has lately conferred on Jules de Swert, the well-known violoncellist, the gold medal for art and science.

—Mme. Néruda's recent violin playing in Manchester aroused great enthusiasm. She gave Mendelssohn's violin Concerto in her own famous style.

—Mlle. Pelletier sang at a concert given in the City Temple, London, and is very favorably noticed. The recalls tendered her were hearty and spontaneous.

—Albani was the chief vocalist at the Brighton Festival, and received such praise as only a really great artiste could ever hope to expect. Her success was emphatic.

—Sir Michael Costa has left England, upon medical advice, for a long period of rest. The Sacred Harmonic Society wished to elect him again as its conductor, but Chas. Hallé has been chosen instead.

—F. C. Packard, a tenor now traveling in England with the Blanche Cole Opera Company, is said to have made a splendid impression in Leeds by his singing of the rôle of Manrico, in "Il Trovatore."

—W. E. Dannreuther, the writer and pianist, played Brahms' Concerto in B flat, at the first Richter concert recently given in London. His playing was commended in terms of unqualified praise, while the piece was generally disliked.

—M. Salomon has succeeded M. Villaret at the Paris Opéra. He created the principle tenor rôle in "Le Roi de Lahore" and "Polyenete." His intonation is said to be very true, and his vigor of attack is unusual on whatever note he may have to sing.

—A Miss Thompson, a pupil of the well-known pianist J. B. Bonawitz, has made a favorable impression by her piano playing in London. Her style is said to be at once brilliant, expressive, yet strictly objective and subdued. She is also credited with being a fair composer.

—Agnes Zimmermann has been playing successfully in Hamburg, and returns to that city to play again in February. The gifted and admirably trained pianist will, during her

grand tour, be heard in Leipsic, Frankfort and Aix-la-Chapelle.

—Signor Zerbini is one of the best piano accompanists in London. His touch and judgment are highly praised.

—One of the favorite pianists now occupying the attention of musical London is Mlle. Janotha. She seems to have some Joseffy-like qualities, as her "delicious pianissimo" is referred to by a London critic.

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MUSIC AND THE DRAMA IN NEW YORK.

GLEANINGS OF THE WEEK.

MUSICAL.

NEW YORK ACADEMY OF MUSIC.

After repeated changes, "La Favorita" was performed on Monday evening, the 4th. The cast hastily got together was as follows: *Fernando*, Signor Clodio; *Alfonso*, Signor Galassi; *Baldassarre*, Signor Monti; *Don Gasparo*, Signor Rinaldini; *Ines*, Mlle. Valega; *Leonora*, Mme. Galassi. Signor Galassi sang in fine style, while Signor Monti personated his rôle with much success. Mme. Galassi did as well as was to be expected, considering she was indisposed before and during the performance. Signor Clodio, taking all things into consideration, sang with spirit and effect, and deserved praise for his willingness to go on the stage on so short notice. Mme. Cavalazzi was much applauded as usual for her exquisite dancing.

"La Traviata" was again repeated on Wednesday evening, December 6. "Don Juan" was to have been the opera performed, but owing to the indisposition of Sig. Ravelli the change had to be made. The cast was the same as on the previous Saturday afternoon. A large audience enjoyed the representation, and accorded Mme. Patti her usual hearty reception. Signor Galassi and her assistants were also well received, and gave their parts with the same effect as before.

The repetition of "Il Barbiere" on Friday night, the 8th, in place of "Semiramide," as previously announced, was again a disappointment. But Mme. Patti was received with the same enthusiasm as when she gave the rôle of *Rosina* before, although she was scarcely in the same excellent condition as on former occasions. Signor Nicolini, as *Almaviva*, acted fairly well, and here and there sang with some taste and effect. Ciampi-Collaj's *Barber* was equal to his former performance of the rôle, but no better. *Don Basilio's* part was well rendered by Signor Monti, and that of *Don Bartolo* by Signor Corsini. As *Bertha*, Mlle. Valera was quite fair. After the opera a pleasing divertissement was given, entitled "La Surprise," in which the graceful dancing of Mme. Cavalazzi was rewarded with many flowers and much applause.

A good performance of "Carmen" was given at the Saturday matinée. Minnie Hauk's reappearance in her best character was acceptable to the public, while Signor Galassi's personation of the rôle of *Isamillo* deserved great praise. Signor Ravelli sang the part of *Don José* in excellent style, and acted with more effect and discrimination than usual. Mlle. Juch gave the rôle of *Michaela* in fair style, and was well received. The chorus and orchestra were both good.

The second concert of the New York Philharmonic Society was given on last Saturday, the 9th, the public rehearsal taking place on the previous Saturday afternoon. Only three works were embraced in the programme. An excellent interpretation of Mozart's "Jupiter" symphony (so-called) opened the concert, the andante being particularly well played. The finale (lague) was here and there somewhat indistinctly given, although it was generally effective. The concert concluded with a splendid performance of Raff's "Im Walde" symphony, a work that is sufficient to stamp the writer as one of the greatest composers of modern times. Raff was a great "padder," but he knew how to use the materials he chose for his works. The slow movement is as lovely as anything to be found in the whole range of orchestral literature. The orchestra played unusually well in this symphony, and lovers of music were amply repaid by hearing this one work. The novelty of the concert was Brahms's new piano "Concerto" in B flat, played by Rafael Joseffy. This work has been variously estimated by foreign critics. From a perusal of the piano solo part and of the orchestral accompaniment arranged for a second piano, besides a careful hearing of the composition as played by the Philharmonic orchestra and Mr. Joseffy, it must be said that the opinion thus formed of it is not favorable. It is undeniably a labored work and lacks sustained interest, while the pianist has an ungrateful task in the large amount of passage work set him to perform. Brahms does not know how to use the materials to the best advantage he chooses for his works, in which he is unlike Raff. The slow (third) movement of the new concerto opens with much promise in the orchestra, but the melodious theme is frittered away in a manner that wearies and disappoints very much. No better opportunity was ever presented to a composer to develop a theme into a charming movement; it is, however, cast away. The first movement contains one or two motives of some beauty, and the second movement (really a scherzo) is not barren of effective writing, but the whole piano obligato, with the exception of the last movement, is hardly anything but ugly, difficult passage-work, which would not be interesting in the hands of the greatest artist that ever lived. The last movement is somewhat Hungarian in character, and a one-bar phrase in B flat is charmingly employed, while the pianist's part is playable, bright and pleasing. Altogether, however, the "Concerto" is a work of a disappointing character, and must ever remain a tedious piece of brain-writing. Mr. Joseffy did not play the obligato part very effectively. Many passages were not heard at all, while others were not given as written. It is very doubtful whether this excellent pianist has ever been heard to greater disadvantage than in this new "study" of Brahms. In his encore selection the player was thoroughly at home. It was an arrangement of a movement from a ballet by Delibes. Mr. Joseffy's playing

here was charming. The Brahms "Concerto" is only another instance of what will be performed and listened to here when it is by a foreign composer of reputation.

STEINWAY HALL.

On Monday, the 4th, L. F. Harrison gave his first popular concert before a moderate-sized audience. The affair was on the whole successful and seemed to please those who were in attendance. Louise D. Reynolds sang, "Ah, se in ciel" very well, and as an encore a Scotch ballad. She has a good soprano voice and sings nicely. The Meigs sisters' quartet rendered without accompaniment Benedict's "Hunting Song," Hatton's "Beware," and the ever-fresh, "Way down upon the Suwanee River." Signor Liberati's cornet solos were much enjoyed, as also Mr. Schotte's organ contributions. Piano solos were performed by Miss Buhlmyer and W. F. Mills. The programme was quite interesting.

One of the events of the season occurred on Wednesday evening, December 6, the production of Gounod's latest extensive work, "The Redemption." The soloists were Mrs. Osgood, Mrs. Hartdegen, Emily Winant, Franz Remmert, George Simpson, Christian Fritsch, J. F. Winch and Oscar Steins. The New York Chorus Society, numbering three hundred singers, gave the choruses under the direction of Theodore Thomas. The orchestra comprised some eighty performers. A very large audience was in attendance and received the work with much enthusiasm. Of course, the orchestra gave the accompaniments in splendid style, and the chorus sang with much precision and effect. In the numbers, "Forth the royal banners go," "Unfold, ye portals, everlasting," and the last chorus, "The Word is flesh become," the ensemble singing was specially excellent, although it must be said that throughout the evening the chorus deserved praise. Of the solo singers, Mrs. Osgood and Mr. Remmert did particularly well, and Miss Winant deserved special praise for her fine delivery of the parts that were allotted to her. Mr. Winch also sang in excellent style. In fact, the performance was successful. The orchestration of the work is ingenious and often highly effective. As to the value of the oratorio different opinions prevail. A few of the best English critics are by no means enthusiastic about the work, while others praise it extravagantly. It may safely be said that Gounod's "Redemption" is not a masterpiece of sacred composition, however unique it may be. There is not a really grand chorus in the whole work, for the last chorus, which approaches nearest to a grand oratorio chorus, is more or less commonplace, and does not betray any very great skill in construction. Moreover, there is only one extended solo in the work, "From thy love as a father," and even this is not particularly beautiful or attractive. The leit motive (or "Redemption" motive) is a charming melody, but is morbidly weak rather than solemn and awe-inspiring. It would make a beautiful passage in a "love-duet." There are many rich and melodious detached passages occurring throughout the work, but as a whole (for a massive, sacred composition) the music is neither grand nor ever approaches the "mighty." To compare may be odious, but the same composer's first mass in G betrays more genius than the "Redemption." Of course, it would be unjust and foolish to compare it to "Elijah," "St. Paul," or works by masters of still earlier date. Gounod is not a great master, as a massive chorus writer, however charmingly he may handle the orchestra and write operatic arias and exquisite songs. Finally, as a great monumental sacred work, "The Redemption" is only half a success, is rather "cheap," in fact, notwithstanding the false praise that has been accorded to it by some prejudiced or ignorant critics. Louis Engel, the English critic, is about right when he refuses to recognize the oratorio as a masterpiece, and fails to see wherein it is the work of Gounod's life, as the composer has endeavored to make the public believe. "Faust" will ever remain Gounod's chief work, and will be remembered and quoted when "The Redemption" is either neglected or spoken about as a comparatively feeble effort of the composer's genius. Time will prove in how far these remarks are based upon cool judgment and an utter lack of prejudice.

CHICKERING HALL.

On Friday evening, the 8th, the Manhattan Choral Union gave its first concert of its second season. It was well attended. Most of the singers are natives of Wales, and number some seventy performers led by Parson Price. The solo vocalists were Maggie Jones, Mrs. Wilkes and Mr. Gilley, all members of the society. Mrs. Wilkes sang quite well a recitative and aria from Handel's "Jephtha," and Miss Jones rendered Bishop's charming ballad, "Should he upbraid," with excellent taste. Mr. Gilley's rendering of Piusini's "I Fear No Foe," was an exceedingly creditable effort. The chorus produced a good impression in the well known choruses from Mendelssohn's "St. Paul," "See what love hath the father," and "O great is the depth," and also interpreted several part songs. Among these was one entitled "Autumn," by Parson Price, the words of which were written by the Rev. Bevan, late pastor of the Brick Church. Nearly every number of the programme was encored, and the audience seemed to enjoy the entertainment very much. This society deserves all the encouragement possible.

DRAMATIC.

WALLACK'S THEATRE.

Wallack's company were warmly welcomed back to New York on December 4, in S. W. Godfrey's new comedy drama, "The Queen's Shilling." It is an exceedingly bright

and pretty play, exquisitely set in the way of scenery, handsomely costumed, carefully acted, and, in short, well worth seeing and hearing. The honors of the evening were equally shared by Miss Coghlan, Mme. Ponisi and Mr. Flockton. Miss Coghlan played with charming grace and spirit the part of *Kate*, originally acted at Wallack's by Louisa Moore. Mr. Flockton, as the *Colonel*, was almost perfect in appearance and manner. Mme. Ponisi as *Mrs. Ironsides*, the sister of the *Colonel* and "a martinet in petticoats," was most amusing. Mr. Herbert was a handsome trooper, and made a gentlemanly appearance in the drawing-room scene. In that part of the play where his wounded arm is roughly handled by the *Colonel*, he was excellent, and, in fact, throughout that scene acted in a manner which deserved the recognition it received. The rest of the cast were generally satisfactory, without calling for special comment. Although the "Queen's Shilling" is put on for only three weeks, Mr. Wallack has mounted it in the most lavish manner, and it is well worth a visit if only to have a look at the series of beautiful stage pictures it presents.

NIBLO'S GARDEN.

A dashing performance of "49" was given at Niblo's on Monday evening, December 4, by Mr. and Mrs. McKee Rankin and a well drilled company. The hotel barroom in the second act was very realistically and handsomely set, and the bibulatory incidents were so naturally carried out as to make many of the spectators thirsty. The genuine fun and real pathos of the piece were strongly brought out and were keenly appreciated by a large audience.

HAVERLY'S THEATRE.

M. B. Curtis reappeared at Haverly's Theatre last week in his original creation of the Hebrew commercial drummer and was heartily received by the audience. There is a great improvement in Mr. Curtis' make-up, and his costumes are simply stunning, showing how profitable business must be on "the road." He made a few new points in addition to those that have made the character so celebrated, much to the delight of the spectators. Miss De Mer (Mrs. Curtis) plays the ungrateful part of a French adventuress with the same fidelity she has always displayed. The company now in the piece is the best that the management has yet presented.

WINDSOR THEATRE.

Laughter uncontrolled and uncontrollable filled the Windsor Theatre all of last week, evoked by the grotesque and comic horseplay, jokes, songs and absurdities of all sorts evolved by the merry crew known as Callender's Consolidated Colored Minstrels. Armstrong, with his imitations and clever dog circus, Wallace King, "the black Campanini," military manoeuvres performed by a small army of clog dancers, Kersands and Bob Mack, both recently of Haverly's, were the features of the programme. "The colossal carnival," as the bill had it, terminated with a sketch called "The Steamboat Landing," in which the consolidated companies appeared.

FIFTH AVENUE THEATRE.

On December 4, John McCullough, at the Fifth Avenue Theatre, played the title-rôle in Shakespeare's tragedy "King Lear." There was a very meagre attendance, but those present exhibited the warmest appreciation of the actor's fine and yet touching impersonation of "King Lear." The supporting cast was, on the whole, efficient. Kate Forsyth made an admirable impression as *Cordelia*, Edmund Colier repeated his well known and clever impersonation of *Edgar*, and the *Edmund* of Frank Lane, and the *Fool* of Mr. Little, were among the pleasing features of the evening's performance.

GRAND OPERA HOUSE.

The favorite actress Lotta appeared at the Grand Opera House last week, in the title rôle of "Zip," supported by her own company. Little is necessary to be said about the play. It is so arranged that Lotta may have an opportunity of making points and displaying her qualities as a piquant, versatile actress. The play seemed to consist chiefly of songs, dances and alarming pranks by Lotta, and the appearance at irregular intervals of a lighthouse, a piano and revolvers. It was developed during the proceedings that it is the custom of good English society to have footmen dancing in a drawing room or skipping through a parlor with a desirable heiress. Lotta was bright, sharp and picturesque. She was frequently applauded. The terrible villain of the play looked like a tailor's advertisement, making three distinct changes of immaculate costume during the performance and acting throughout with an unjarring continuity of mediocrity. Mr. Delmore's representation of the not-so-bad-as-you-would-take-me-to-be *Italian* was undoubtedly clever, both in make up, gesture and voice. The house was crowded, several points in the play were loudly applauded, and Lotta was called before the curtain at the conclusion of each act.

HAVERLY'S BROOKLYN THEATRE.

To welcome the return of "Hazel Kirke" to Brooklyn, a large audience assembled on the evening of December 4, at Haverly's Theatre. Effie Ellsler, in the title-rôle, won favorable opinions from the patrons of the house. Ada Gilman as *Dolly Dutton*, Mrs. E. L. Davenport as *Mercy Kirke*, May Roberts as *Lady Travers*, C. W. Coudock as the stern and unrelenting father, and Charles B. Welles as *Lord Travers*, were excellent. The other members of the company did fairly well in the minor parts assigned them and made up a well rounded performance of the familiar drama. The play evidently possesses "a peculiar charm" for Brooklynites.

MOUNT MORRIS THEATRE.

"An Unequal Match" drew quite a large audience to the Mount Morris Theatre on December 4. Ada Dias appeared to advantage in the part of *Hester Grazebrook*, and gave a pleasing and clever rendering of the part. Barton Hill, as *Boorhave Botcherby*, made an excellent impression. During the third act Hart Conway was suddenly taken ill, and as suddenly had to quit the stage. Mr. Hill came to the footlights and begged the indulgence of the audience for a few minutes, explaining at the same time the cause of the interruption of the play. Mr. Conway not having recovered sufficiently to resume his part, Mr. Hill announced that Ian Robertson (*Sir Sowerby Honeywood*) would read the remainder of the part.

GRAND OPERA HOUSE.

The fifteenth annual entertainment by the New York Lodge, No. 1, of the Protective and Benevolent Order of Elks, was given at the Grand Opera House on last Thursday afternoon before a very large audience. The programme offered was a most attractive one in quality and in quantity. All the volunteers were on hand except Lotta, who was prevented by illness from doing so. Keegan and Elvin appeared in a little sketch, Catherine Lewis gave the drinking song from "La Perichole," the Vokes were seen in "Our Country Cousin," and Ada Dias as *Hester Grazebrook* in the third act of "An Unequal Match." "The Charleston Blues" were supplied by Harrigan & Hart. The veteran actor, Edmond S. Connor, recited. E. D. Davies gave some admirable ventriloquial exhibitions, and the Lucier family gave a very novel musical act. At the close of the performance a number of the Elks gathered on the stage and sang "Auld Lang Syne." The entertainment proved to be most successful, resulting in an addition of over \$2,000 to the funds of the treasury of the association.

Briefs and Semi-Briefs.

...The annual concert of the Atalanta Boat Club was given in Chickering Hall on last Tuesday night.

...The Amphion Musical Society, of Brooklyn, gave a private concert at the Academy of Music in that city on last Monday evening.

...The second subscription concert of the Standard Hall Quartet was given on last Monday evening at the hall, No. 1476 Broadway.

...Opéra Bouffe has been holding its own at the Winter Garden, San Francisco, where "Giroflé-Girofla" has been drawing good audiences.

...The Princess of Trebizonde is being performed at the Thalia Theatre this week by the excellent company of this well-managed establishment.

...The French Opera Company, with Debrat, Jourdan, Bernardi Hassolmans and others have been giving a protracted season of opera at the Théâtre de l'Opéra, New Orleans.

...Lillian Russell is still indisposed, but will probably make her reappearance at the Bijou early in January, when Solomon and Stephens' new opera, "Virginia," will be produced.

...Gilmore's Band played on last Sunday night at the Alcazar in a concert in which Signora De Carlo, Miss Markstein, Ida Schueler, Mr. Harvey, Mr. Bent and other soloists took part.

...The second promenade concert of the Seventh Regiment Band will take place at the Seventh Regiment Armory next Saturday night. The Meiggs Sisters Quartet and C. Fritsch, tenor, will take part.

...The Standard Quartet Club gave its first concert at Steck Hall on last Tuesday evening, assisted by Lina Anton, pianiste. The members of the club are Messrs. Brandt, Schwartz, Matzka and Bergner.

...E. J. O'Mahoney will give a concert for the benefit of the poor at Mechanics' Hall, Worcester, Mass., to-night. He will be assisted by prominent local talent, besides Signor and Signora Campanari and Ella McLaughlin, of Boston.

...The second symphony concert, under the management of B. Boekelman, was given on Monday evening, at Standard Hall. The audience was very appreciative, the instrumental as well as the vocal portion of the programme receiving frequent encores.

...*Iolanthe* will be produced in Baltimore, on December 18, by a company under the direction of J. W. Barton, and including Carrie Burton, who has been greatly missed from the Standard Theatre this season; Mr. Pelham, an English actor and vocalist, who is well known in London by his entertainments; Robert Fraser, the clown, who will play the sentry; Fanny Wentworth and others.

...A fire broke out in the Royal Alhambra Theatre, London, at a quarter to one o'clock on Wednesday morning, December 6, after the conclusion of the performance of the burlesque opera "The Merry War." Within half an hour the dome of the theatre fell in, and the building and a neighboring house were soon completely gutted. Nothing was saved from the theatre. During the progress of the fire Leicester square, in which the theatre was situated, was crowded with people.

...The first performance in this country of the sacred trilogy, "The Childhood of Christ," by Berlioz, will be given by the Harlem Mendelssohn Union at Chickering Hall, Monday evening, December 18. The concert will be the first of a course to be held under the direction of Dr. Damrosch at Chickering Hall, the other dates being February 19 and April 13. An orchestra

from the Symphony Society and eminent soloists will take part in all the concerts.

...The Emma Abbott Opera Company is at the Brooklyn Grand Opera House this week.

...Clara Louise Kellogg will give a concert at the Chicago Central Music Hall on this Thursday evening.

...The new Bijou Theatre, Boston, was opened on Monday evening with Gilbert & Sullivan's latest comic opera, "Iolanthe," which was given by Collier's Standard Opera Company.

...Gilbert and Sullivan's opera, "Iolanthe; or, the Peer and the Peri," has made a great hit at the Philadelphia Lyceum, and large audiences have been attracted every evening. It has entered upon its second week.

...The second concert of the Mozart Society will take place at the Chicago Central Music Hall on Monday evening, the 18th inst., when the "Nun of Nindaros" will be performed. Myron W. Whitney will be the principal soloist.

...On Friday afternoon next the New York Chorus Society, conducted by Theodore Thomas, will repeat at Steinway Hall the performance of Gounod's "Redemption." The same solo artists will be present. On Saturday evening the work will be again presented.

...The Chicago Central Music Hall was crowded on Tuesday evening, December 5, by an enthusiastic audience, and at an early hour no seats were to be had for money. The occasion was the appearance of Christine Nilsson, with her excellent concert company. Mme. Nilsson received a perfect ovation.

...A performance of Handel's "Messiah" will be given by the Jersey City Philharmonic Society at the Tabernacle in that metropolis on this Thursday under the direction of L. C. Jacoby. Henrietta Beebe, Mrs. Knox, Mr. Jameson and Mr. Cox will be the solo artists. A full orchestra and chorus will take part.

...Maurice Strakosch announces a series of farewell concerts by Miss Thursby, at Chickering Hall, on the evenings of January 4, 8 and 11, and two matinees, January 6 and 13. These, it is understood, will be the last concerts in which Miss Thursby will take part prior to her visit to Europe. She will have the assistance of prominent artists.

...W. J. Hill's concert at Chickering Hall, which occurs to-night, will be a complimentary testimonial to him. Clementina Lasar and her sister, Agnes Lasar, Miss Wattz, Helen Norman, Mrs. Baxter, Mr. Morawski, H. B. Masters, Terese Liebe, violiniste, and the Orpheus Glee Club will join with Mr. Hill in the interpretation of the programme.

...The 125th anniversary of St. John's Lodge, No. 1, was celebrated on Thursday evening, December 7, at Chickering Hall, by a vocal and instrumental concert, the numbers of which were interspersed with reading. Florence Rice-Knox, Lillie Berg and Charles Roberts, Jr., were among those who were on the programme. There was a fair audience present.

...It is now stated that the opening of the new Casino, at Broadway and Thirty-ninth street, has been postponed to December 30, when Strauss' opera, "The Queen's Lace Handkerchief," will be performed by the McCaull Opera Company. A few evenings in advance Mr. Aronson proposes to give a reception to the stockholders and other friends of the establishment.

...It is the intention of the managers of the New York College of Music to continue the proposed series of Charity Scholarship fund concerts which was inaugurated two weeks ago in Brooklyn. Arrangements are being made for concerts in aid of this cause in neighboring cities and towns, and it is intended during the season to give some entertainments for this purpose in New York.

...The first of Mr. Joseffy's four concerts will be given at Steinway Hall this Thursday evening, with a full orchestra conducted by Theodore Thomas. Mr. Joseffy will play at this first concert Saint-Saëns' concerto No. 2 in G minor, a concerto of his own in manuscript, for the first time, and, as a solo, Liszt's Fantaisie on "Don Giovanni." In addition, the orchestra will give an overture by Cherubini, the third act of Wagner's "Die Meistersinger," and the ball scene from Berlioz's "Romeo and Juliet."

...The Newark Harmonic Society gave a miscellaneous concert on Wednesday evening, December 6, at the Grand Opera House, Newark, at which the principal attractions were Minnie Hauk and Dr. Damrosch's orchestra. Miss Hauk was in good voice, and gave a tasteful rendering of Handel's "Angels ever bright and fair." On being recalled she sang the old Scotch ballad, "I'm o'er young to marry yet." After the concert the popular prima donna was serenaded by the Arion singing societies and the leading German vocal organizations of Newark.

...The two concluding performances of the present season of Italian opera at the Academy of Music take place on Friday evening, December 22, and at the matinee on the following day. The provincial tour of Her Majesty's Opera Company opens at Hartford, Conn., on the 26th inst. On the 27th they will appear in Providence, and in New Haven the following evening. On Friday and Saturday, 29th and 30th, there will be performances at the Academy of Music, New York, Colonel Mapleson probably giving a "Patti" night on the 29th and a matinee, with some strong attraction, on the 30th. The company will not be heard again in New York until the opening of the season on March 12. The following are the dates for the remainder of the tour: January 1, 2, 3, Baltimore; Philadelphia, from the 4th to the 13th; Chicago, 15th to 20th; St. Louis, 22d to 27th; Cincinnati, Festival week, 29th to February 3; Louisville, 5th and 6th; Columbus, 7th; Detroit, 8th, 9th and 10th; Toronto, 12th and 13th;

Buffalo, 14th; Pittsburgh, 15th, 16th and 17th; Washington, 19th to 24th; Boston, 26th to March 10. The spring season at the Academy of Music commencing March 19, will last until the third week in April.

...The entertainment given at Chickering Hall on Wednesday evening, December 6, for the benefit of the Hospital of the New York Medical College for Women passed off with good success. The hall was well filled with a delighted audience, and the fair M. D.'s and college students who took part in the programme received deserved applause from their friends. A play entitled "Metella," a farcical extravaganza, "Mrs. Dr. Magruder's Lecture Room," and the sleep-walking scene from "Macbeth," were given with scenery and costumes, and formed the principal portion of the evening's entertainment.

Sook and Buskin.

...The theatre at Jamestown, D. T., was burned on Thursday night; loss, \$8,000.

...At the Windsor Theatre the popular favorites, Mr. and Mrs. Florence, have possession this week.

...Haverly's Consolidated Mastodon Minstrels appear every evening this week in the Mount Morris Theatre, Harlem.

...The Rankins continue "49" for the present week at Niblo's Garden, with the same cast and appointments as were employed last week.

...The John A. Stevens Association, which is composed of employees of the Windsor Theatre, will hold its first annual ball at Apollo Hall on December 28.

...Lester Wallack has a lucky coin in "The Queen's Shilling." The play, which is so admirably acted by Mr. Wallack's company, has already won considerable popularity.

...The Corsican Brothers will be revived at Booth's Theatre on January 8. A strong cast has been engaged for the occasion by Mr. Stetson, which includes Charles Thorne and F. C. Bangs.

...The Black Crook drew a very large audience at Greeves' Opera House, Cedar Rapids, Iowa, December 5. Katherine Rogers did very small business at Cedar Rapids, December 6 and 7.

...Mr. and Mrs. Knight in "Baron Rudolph," Maude Granger in "Planter's Wife," Baker and Farron and Mme. Le Grand filled out the last week at the Worcester Theatre, Worcester, Mass.

...Mr. Lemoyne closed his engagement at Booth's Theatre in "The Lights o' London" last Saturday night, and returns to the "Young Mrs. Winthrop" cast at the Madison Square Theatre this week.

...M. B. Curtis has been drawing large houses at Haverly's Fourteenth Street Theatre, and will continue his amusing and successful sketch of "Sam'l o' Posen," the commercial drummer, throughout this week.

...McKee Rankin has secured, it is said, a long lease of a valuable piece of property on Third avenue, upon which he intends to erect a theatre during the coming year, to be devoted to first-class combinations.

...In Ithaca, N. Y., December 4, Frank Evans appeared in "The Galley Slave" to a poor house. Hermann, on December 5, had a large and enthusiastic house, and the Pathfinders, in "Scraps," December 6, gave a very satisfactory performance to a fair house.

...During the performance at the Odeon Theatre, Barcelona, Spain, on Saturday night, a thief who was present cried "fire." A panic ensued, and many persons were trampled upon in the rush to get from the theatre. One person was killed and eighteen others were injured.

...Robson & Crane, who are exceedingly clever comedians, are at the Fifth Avenue Theatre this week, appearing in Boucicault's amusing play, "Forbidden Fruit." Mr. Stetson has made extensive preparations for this engagement and promises to put the piece on in handsome style.

...Our English Friend seems to have made himself quite at home at Daly's Theatre. He has already made the acquaintance of a great many New Yorkers, and will probably become pretty well acquainted with the public generally before he takes himself off for a trip to the country.

...Those full-grown orphans, of which Kate Claxton has so long been one, are in the northern part of the State. They will be at the Fifth Avenue Theatre on Christmas Day, supported by a strong company, which will include Kate Claxton, Marie Wilkins, Henrietta Vaders, Charles Stevenson, Joseph Shannon, and H. B. Phillips. The engagement of this company is for two weeks.

...Signor Salvini will make his reappearance at the Academy of Music in this city on February 19, and will also play on the following dates: February 21, 23, 24, 26, 28 and March 3, comprising six evening and two matinee performances. During his engagement he will play "King Lear" for the first time in New York, "Othello," "Ingomar," "The Gladiator," "La Morte Civile," and possibly "David Garrick" will also have representation.

...Young Mrs. Winthrop will probably be withdrawn from the Madison Square Theatre the third week of February, and it is likely that its successor will be the new domestic drama by Fred. Marsden, which has yet no name. On the occasion of the hundredth performance of "Young Mrs. Winthrop," which takes place in the latter part of next month, the management will

have the customary souvenir celebration, and appropriate designs in terra-cotta are being prepared for the event.

....W. E. Gavin, assistant treasurer of Wallach's Theatre, is said to be a very competent young man for such a position. During his connection with the favorite theatre he has made many friends, all of whom esteem him. He is highly regarded by his employer, who places in him the most implicit confidence, and who doubtless will one day give him an opportunity to display the energy and talents which he is said to possess. As Mr. Gavin is highly educated and personally attractive, there is every reason to believe that under such circumstances he will one day occupy a high position in dramatic circles.

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

John Church & Co., Cincinnati.

1. Beyond the Shadows.....(song and chorus)..... Frank Howard.
2. Bird of the Wildwood.....(waltz song)..... Fannie A. Myers.
3. The Sprites.....(piano)..... Aubrey De Vere.
4. Chicago Ladies' Waltz.....Hugo Schmolli.

No. 1.—A very poor specimen of its class, and the class is about as low down as music can get. The melody lacks all taking quality, while the chorus shows how little the composer really knows about harmony.

No. 2.—Is a fair attempt by a lady composer, which shows she can write in a pleasing style, at least. Of course, it has all been said many times before. Compass, B flat below the line to G above—a thirteenth.

No. 3.—Is entitled "Oberon" Polka, one of a series of six little pieces for piano published under the title of "The Sprites." The themes are insignificant but very tuneful, and this is all that can be expected from such music. It will please.

No. 4.—These waltzes (with violin accompaniment *ad lib.*) are as weak as anyone can desire. What melody there is has been stolen from various sources.

Richard A. Sanfield, New York City.

The Silver Line.....(song)..... Ed. Solomon.
This song is from the opera of "Lord Bateman," and is allotted to *Picotee*. It is a fairly well written song, but the melody is not taking, and altogether it is lacking in interest. Key, A flat. Compass, E flat to A flat—an eleventh.

Wm. A. Pond & Co., New York City.

1. The Lonely Serenade.....(song)..... L. Meola.
2. Angel Voices.....
3. Only to Love Thee More.....

No. 1.—As a whole, the song is quite interesting, but the melody will hardly serve to make it popular. The accompaniment is nicely conceived and well developed. Compass, E flat to E flat—an octave.

No. 2.—Will be liked better than No. 1, although even in this song the melody lacks interest until the key of F major is reached, when it becomes more pleasing if somewhat commonplace. The accompaniment is written in musicianly style. Compass, C to F—an eleventh.

No. 3.—This song is the weakest of the three, and, perhaps, will be considered by some as decidedly manufactured. It is hardly likely to be chosen by singers. Compass, C to F—an eleventh.

G. Schirmer, New York City.

By Love Detained.....(ballad)..... Paola la Villa.
This ballad by the well-known singing teacher is not likely to become popular. The melody is broken up and by no means as pleasing as a ballad melody should be. In fact, the piece is hardly written in ballad style, and seems labored. Moreover, many passages are not much removed from being commonplace. Compass, B flat below the line to G flat, or A flat above.

The True Music Teacher..... Geo. T. Bulling.

This pamphlet has been issued by the New York Music School. Only a few words can be devoted to it here, but it may be said that although here and there sentiments may be expressed that will not be generally admitted, there is, on the other hand, much sound common sense to be found throughout the work. No one will be a loser by its perusal, and we recommend all to give it a careful and serious reading. Extracts might be given to advantage.

G. P. Putnam's Sons, New York City.

The Art of Voice Production..... A. A. Patton.
This is a handsomely gotten-up volume of some hundred pages or more, and contains in a clear and succinct manner Mr. Patton's views on the method of "correct breathing." It is impossible in a short review to give extracts from the work, and, therefore, all that can be said about it is for those interested in the voice and singing to purchase a copy and read it through carefully and thoroughly. There are numerous suggestions that will appear novel, and much that will commend itself to the intelligent and thoughtful reader. Mr. Patton has done well in placing before the public his views on the art of vocal culture, and the benefit to be derived is doubly enhanced by the excellent and clear style in which the thoughts of the writer are clothed.

—Miss Kuhe, a daughter of the well-known pianist and composer, Wm. Kuhe, played Hiller's piano concert in F sharp minor at the Brighton Festival, England. Her interpretation was awarded due praise, and she is rapidly advancing toward a high position in the rank of piano virtuosi.

Operatic, Choral, Orchestral, &c.

HOME.

Syracuse has a University Glee Club, which is highly prized by the good inhabitants of that city. This club gives a concert at Clyde to-morrow (Friday, the 15th).

"Iolanthe" appears to be having a success in Philadelphia at the Lyceum. Nevertheless, there can be no doubt that, as a popular work, it falls far short of "Patience."

Hans Balatka's Chicago Quintet Club embraces Charles Troll, 1st violin; R. Kleist, 2d violin; W. Rhode, viola; H. Balatka, cello, and C. F. Balatka, pianist. They play exceedingly well.

The Arion Society, of Milwaukee, gave Gade's cantata, "The Crusaders," on December 3. It was an important event of the season, and the choral singing of a high order. A large audience gathered to hear the work.

Syracuse anticipates a big musical time again. A "Jubilee" is on the tapis, in which Gilmore's band will appear and several star vocalists. It is estimated that thousands of people will attend the performances if the affair is brought to a head.

The new society of Pittsburg, the Musical Union, includes now some 250 singers. It will give a concert in January, one in February, and a festival in April. It is likely that this society will be the most permanent of all that have ever been established in the "smoky city."

The Emma Abbott English Opera Company's recent performances in Baltimore were particularly interesting, from the fact that two of the singers were Baltimoreans, viz.: Mrs. Rosewald and Lizzie Annandale. Of course, the audiences were larger on this account as well as more enthusiastic than they otherwise would have been.

"The Queen's Lace Handkerchief" has been transferred from the Philadelphia Lyceum to the Academy of the same city, by Mr. Pugh. Over a hundred performers take part in the opera, and the scenery, costumes, &c., are of the brightest, and most effective. The success of this opera in the City of Brotherly Love has been phenomenal.

At the recent Thanksgiving concert that took place in Cincinnati, the following splendid programme was interpreted: Bach's "Tocatta" in F major; Bach's Passion Music (according to "St. Matthew"); Mozart's "Ave Verum"; Schumann's "Gypsy Life," Op. 29; Brahms's Part Songs for Women's Voices, Op. 17; selections from Mendelssohn's "Elijah," and selections from Handel's "Israel in Egypt." The chorus sang splendidly, and so did Mme. Maretzek.

FOREIGN.

Picci's comic operetta, "La Piedigrotta" is one of the novelties in Naples.

A new opera by Signor Terziani, called "L'Assedio di Firenze," is to be given in Rome at the Apollo Theatre before long.

"Der kleine Prinz," a new operetta with words by Julius Rosen, and music by Müller, is to be shortly produced at the Theatre an der Wien, Vienna.

"Tannhäuser," was lately performed at the Imperial Theatre, St. Petersburg. This is most probably the very first performance of any of Wagner's works in Russia.

A new opera, "The Pilgrimage of the Queen," has been performed in Stockholm. The work is by a German composer, Richard Henneburg, who is attached to the Stockholm Theatre in the capacity of musical director.

A new opera by a Manchester composer, Henry Watson, Bach. Mus., Cantab., was recently produced in that city by the Manchester Amateur Dramatic Society. "Fair Rosine" is the name of the work which is said to be a thoroughly sound and musicianly one.

M. Gounod contributes to *Le Ménestrel* most interesting articles on Mozart's "Don Juan," in which he rapturously appreciates the delicious beauties and wonderfully artistic workmanship of that masterpiece. "Don Juan" is just now, too, attracting much attention in Germany. It may be, we are already on the eve of a healthy reaction.

Writing of the recent Brighton Festival, a London critic says: "But great though the applause was that fell to Mr. Sullivan's share, it was altogether surpassed by that accorded to Mr. Cowen after a capital performance of his 'Scandinavian Symphony.' Though placed almost at the end of the programme, the interest evoked by this truly excellent work was beyond that ever accorded to a symphony by a Brighton audience."

F. Corder composed a "Nocturne" for the orchestra for one of the concerts for the Brighton Festival, of which it is said that the work evinced, as usual, a well-developed training in orchestral writing, although in the choice of themes Mr. Corder is perhaps scarcely to be accorded such high praise. While some parts arrest at once the attention by their earnest purpose, others repel by their commonplace strains. The work is, it is reported, to be given very soon at the Crystal Palace. That the development of the materials was most musicianly, "goes without saying," yet Mr. Corder has produced better things.

Among Offenbach's papers at the time of his death was found an opera, called "La Belle Lurette," which was said by critics to contain some of the best music he had ever written. The piece is being translated and adapted to the English stage, and will be produced in London next spring. Florence St. John and M. Marius will take the principal parts. The opera will be produced by R. D'Oyly Carte, and at the end of the London season he will take it round the provinces, starting at Birmingham, on Bank Holiday, Monday, August 6, 1883.

The new symphonic poem by Smetana, entitled "Vysehrad," and recently given at a Crystal Palace concert, is a work of great pretensions. The history of Vysehrad affords abundant scope for the composer's fancy, and that he has taken advantage of it to his heart's content is pretty clear, from the extravagant use of all the newest orchestral contrivances to arrest attention and strike the listener with admiration; yet, notwithstanding his ingenuity and skill in his treatment of some of the themes, the impression received is far from satisfactory. As the master of Dvorshák he is entitled to the greatest respect, but as a composer he is indeed far behind his talented pupil. So says the *Musical Standard*.

A London critic, writing of Brahms's new "Concerto" and his instrumental works in general, says: "The composer relies almost exclusively on his knowledge of the theory of the art, and hammers out his small supply of gold into thinnest leaf by the light of the lamp. To use your old friend's expression, Brahms is always grumbling. The first allegro is dreadfully diffuse, and the working at quite as obvious as the working out. The quasi scherzo sounds poor, the andante tame, and the finale, if spirited, rather trivial. The technical devices, such as crude transitions of tonality, the 'dangerous leaps' of the pianoforte, and other bits of trickery known to the 'craft,' hardly redeem the work."

Four performances were given of the "Ajax" of Sophocles in the original Greek at St. Andrew's Hall, Cambridge, on the evenings of November 29th, 30th, and December 1st, and the afternoon of December 2nd. The choruses and incidental music have been written by Prof. Macfarren, and will be performed by an orchestra and a chorus of undergraduates. On the evening of December 2nd, and after the last performance of "Ajax," a concert was given by the University Musical Society, under the direction of Villiers Stanford, the programme of which included Bach's cantata, "Halt in Gedächtniss Jesum Christ" (for the first time in England), a part of Palestrina's "Missa Papæ Marcelli," a symphony by Emanuel Bach, and Mr. Stanford's hymn, "Awake, my heart."

For the first time on any German stage, says a contemporary, "Pericles, Prince of Tyre," was performed at the Royal Court Theatre, at Munich, lately. Among the most important innovations introduced by Herr Possart, the manager, must be mentioned the entire suppression of the character of *Gower* as connecting link between the acts and of the introductory scenes with *King Antiochus* and his daughter. Still, after all these abridgments, the play is so long that it is now deemed necessary to blend the last two acts into one. For the performance at Munich, Baron von Perfall, the director of the Royal Theatre, has composed the music, illustrating and connecting the principal incidents of the play. There are some fifteen numbers, including a song by *Marina*, some choruses and marches, the melo-dramatic accompaniment of *Pericles'* soliloquies, and an orchestral illustration of the tempest at sea. On the whole, the music serves admirably for expressing and accompanying the poetical-dramatic coloring, so prominent in this play.

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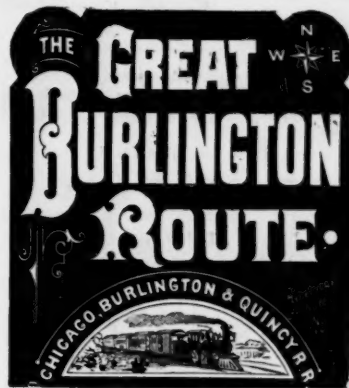
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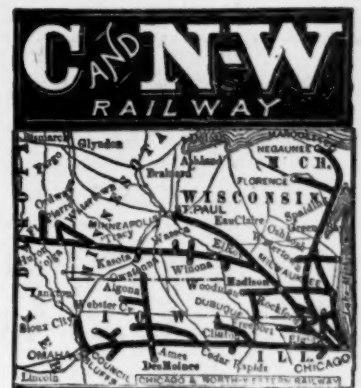
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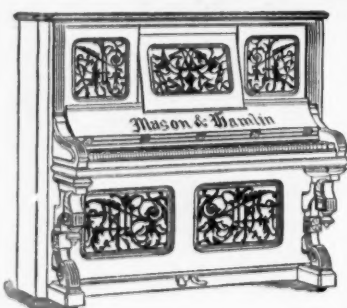
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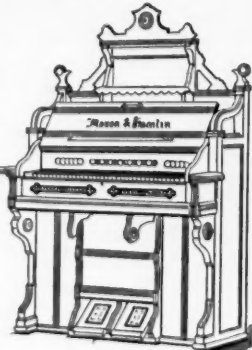
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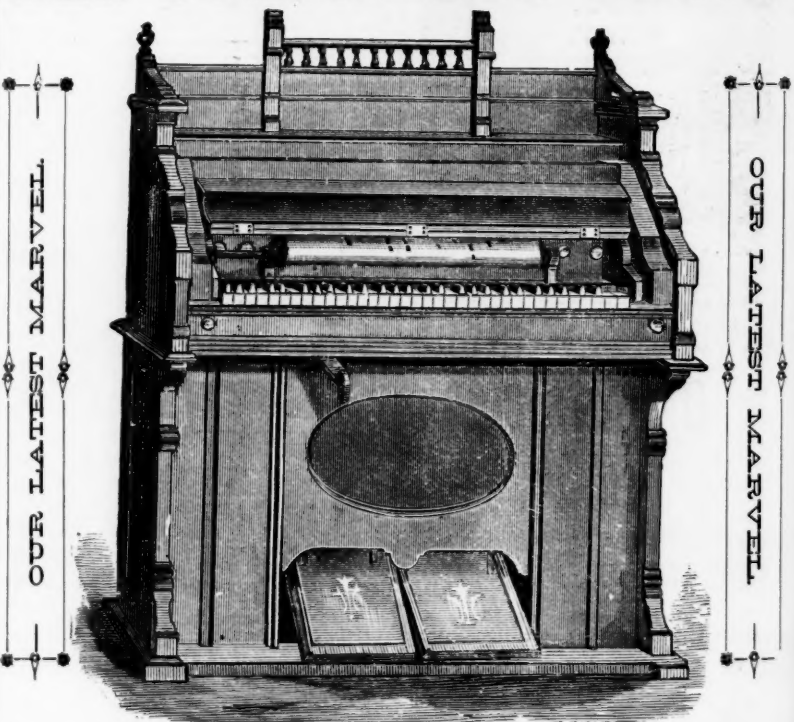
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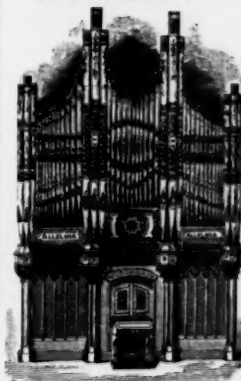
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